

1911
1911
C
31242mu
1911
LIBRARY
OF THE
UNIVERSITY OF ILLINOIS.
University of California Bulletin

THIRD SERIES. Vol. IV, No. 8

SUMMER SESSION

June 26 to August 5, 1911

SPECIAL ANNOUNCEMENT OF COURSES IN MUSIC

APRIL, 1911

BERKELEY
THE UNIVERSITY PRESS

ADMINISTRATIVE BULLETINS OF THE UNIVERSITY OF CALIFORNIA

1910-11. No. 11

UNIVERSITY OF CALIFORNIA
BERKELEY

SUMMER SESSION

June 26 to August 5, 1911

**SPECIAL ANNOUNCEMENT
OF
COURSES IN MUSIC**

APRIL, 1911

UNIVERSITY OF CALIFORNIA

SUMMER SESSION OF THE ACADEMIC COLLEGES, 1911

Session.

Monday, June 26, to Saturday, August 5.

Registration.

Saturday, June 24, and Monday, June 26, at the office of the Recorder of the Faculties, California Hall. On these days fees may be paid from 8:30 a.m. to 3 p.m.

Admission.

No entrance examinations are required. Courses are open to any person of good moral character and of sufficient intelligence to profit thereby.

Credit.

Credit toward a University degree is in every case subject to the requirement that the student shall qualify as a regular matriculant, either by passing the entrance examinations or otherwise.

In general, credit will be given at the rate of one unit for fifteen exercises. A course of five lectures weekly during six weeks would have a credit value of two units. Credit may be given, in due proportion, for a smaller number of exercises, when these are of more than the usual length (which for lectures and recitations is about fifty-three minutes).

The normal amount of credit obtainable during the session, by a student who devotes his whole time to courses strictly of university grade, is six units. A bachelor's degree represents 124 or more units of credit, distributed according to the requirements of the college in which the degree is conferred.

One year's residence at the University is required of students for a master's degree. Two summer sessions may be rated as the equivalent of one half-year of such residence, thus making it possible for a student to secure a master's degree in one term at the University and two summer sessions, or in four summer sessions.

In all cases where work is satisfactorily completed a certificate of record will be given, upon application, even though the student be not a University matriculant.

Fees.

The tuition is \$15, regardless of the number of courses taken. This payment entitles the student to the full privileges of the

University Library, and also, in case of illness, to medical advice and hospital care without extra charge. The fee is required of those who wish to attend as auditors merely, as well as of those who wish to undertake systematic class work and examination.

Accommodations and Expenses.

There are many boarding-houses and private homes in Berkeley where students may obtain board and lodging at prices ranging from \$25 to \$35 per month. As the greater number of the regular students are not in Berkeley during the summer, there are ample accommodations for all members of the Summer Session. Families or groups of students desiring to club together are often able to find apartments, cottages, or bungalows, furnished for housekeeping. A list of places offering board and lodging, or either alone, is kept on file, and every possible assistance will be given to strangers in their search for suitable boarding places. It will usually be found more satisfactory to engage board and lodgings after arrival in Berkeley. The whole expense of attendance at the Summer Session, exclusive of railroad fare and laboratory fees, need not exceed \$65 or \$70.

National Education Association.

The forty-ninth annual meeting of the National Education Association will be held in San Francisco, July 8-14. In many of the courses which are intended primarily for teachers, excuses will be granted to attend the meetings of the Association. Information may be obtained by applying to Dr. Irwin Shepard, Winona, Minnesota.

Reduced Railroad Fares.

Reduced rates of one first-class round trip at the rate of a fare and a third are offered by the railroads from all points in California. The same rate to the National Education Association may be secured by persons from outside California on June 10 and 20. In order to obtain this rate it is necessary to pay the full fare to Berkeley and get a receipt from the agent from whom the ticket is purchased.

Evening Lectures and Concerts.

In addition to the regular courses of the Summer Session arrangements have been made for a series of evening lectures and musical entertainments. All members of the Summer Session who have paid the regular tuition fee of \$15 will be admitted to the evening lectures upon presenting their registration cards.

MUSIC

FACULTY.

ARTHUR FOOTE, M.A., Organist in the First Unitarian Church of Boston, Massachusetts.

M.A., Harvard University, 1874; Organist in the First Unitarian Church of Boston, 1878-; member of the Harvard Musical Association; composer of *The Farewell of Hiawatha*, *The Wreck of the Hesperus*, and *The Skeleton in Armor*.

FREDERICK ELMER CHAPMAN, Director of Music in the Public Schools, Cambridge, Massachusetts.

Pupil of Charles Capin, Carl Zerrahn, and George W. Chadwick; passed the Harvard College Symphony examinations in 1883; Musical Director of the Cambridge Festival Chorus, the Catholic Reading Club Chorus, the Choral Union, the Festival Orchestra, and the Maine Chatauqua Union; Instructor in Music in the Maine Educational Institutes; Director of Music in the schools of Cambridge, Massachusetts, 1890-.

ESTHER LOUISE HOUK, Instructor in Music in the Summer Session.

Graduate of the Metropolitan School of Music, Indianapolis, 1907; student at the American Institute of Normal Methods, Evanston, Illinois, 1907-08; Supervisor of Public School Music, 1907-10; Church Soloist, Indianapolis, 1906-10; Church Soloist, Greenwich, Connecticut, 1910-11; student at the Damrosch Institute of Musical Art, 1910-11; pupil of Bruno Huhn and Oscar Saenger, New York City, 1910-11.

LETHA L. MCCLURE, Director of the Department of Public School Music and Methods, Columbia School of Music, Chicago, Illinois.

Supervisor of Music in Minnesota for seven years; Instructor in Music, Froebel Kindergarten Training School for four years; Instructor in Music, Chicago Free Kindergarten Association, four years; Director of the Department of Public School Music and Methods, Columbia School of Music, Chicago, 1901-.

Mrs. LAURETTA V. SWEESY, Special Lecturer in Music.

Student of Chicago Conservatory of Music, Chicago; Graduate of American Institute of Normal Music Methods, Chicago; Supervisor of Music, Pasadena Public Schools, 1897-1901; Supervisor of Music, Berkeley Public Schools, 1901-06; Instructor in National Summer School of Public School Music, 1902-06; Instructor in Summer Session, University of California, 1907-09; Director of Public School Music and Methods, Berkeley, 1905-.

ANNA MILLER WOOD, Soloist in the Summer Session.

Teacher of vocal music in Boston; contralto in the First Unitarian Church of Boston for fourteen years; studied in Europe with Georg Henschel, Shakespeare of London, and Madame Colonne of Paris.

COURSES.

1. **Tone Thinking and Notation.**

Miss HOUK.

Recognition of familiar folk-songs and national airs leading up to the recognition of melodies from the great masters. The aim is to quicken the appreciation of music to supply the basis for musical thought and structural work. Daily written work; dictation in both major and minor scales and their arpeggios; note values and rests, given in rhythmic groupings. For this course no technical knowledge of music is pre-requisite. 2 units.

M Tu W Th F, 8. 1 Observatory.

2. **Sight Singing.**

Miss HOUK.

Sight singing, beginning with the elementary facts gradually leading up to part singing. Open to students who have no previous knowledge of music, as well as those seeking greater skill in sight-singing. 2 units.

M Tu W Th F, 9.

3. **Education in Music.**

Mrs. SWEESY.

How to develop the power of the child in self-expression through music, to strengthen the motive for the study of music through rote songs, to develop a musical experience through which the technical knowledge of the structure of music may be secured without becoming mechanical, to carry the work through the imitative period to independent sight-singing, to train the memory to hold the three essentials of all musical structure, stress, duration and pitch, without losing their significance in musical notation; rhythmic symbols through rhythmic motions which belong naturally to childhood. The teaching of intervals in musical phrases. Monthly outlines covering the first four years' work are given to each student. Designed for piano and voice teachers who wish to become supervisors of music in public or private schools. 2 units.

M Tu W Th F, 2.

4. **Song Material.**

Mrs. SWEESY.

Songs suitable for all grades. Cycles of songs, including lullabies, flower-songs, bird-songs, songs of the seasons, songs of different countries, patriotic songs, hunting songs, part songs for special choruses, with suggestions as to their use in public entertainments. 2 units.

M Tu W Th F, 3.

5. Advanced Sight-Singing and Dictation.

Mrs. SWEESY.

How to recognize correct phrasing and approaching modulations; methods in conducting sight-singing classes; advanced dictation leading up to the beginnings of harmony. Daily written work in class. Open to students and singers who have some knowledge of sight-singing. To be given only if a sufficient number of advanced students enroll. 2 units.

M Tu W Th F, 8.

6. Grammar Grade Methods.

Miss McCLURE.

Work of the fifth, sixth, seventh, and eighth grades as follows:

1. Problems in Melody. Intermediate tones, sharp-four, sharp-one, sharp-two, sharp-five, sharp-six and flat-seven; intermediate tones completed; chromatic scale; minor mode; bass clef.
2. Problems in rhythm. Rhythmic types completed.
3. General. Three part songs; four part songs; key formation; signatures; principal triads in the major and minor. 2 units.

M Tu W Th F, 2.

7. Round Table.

Miss McCLURE.

This period will constitute a Clearing House for the day's work; a question box will be provided for the use of students. Special topics for open discussion will be announced in advance of the day, from time to time, i.e., helpful teachers' meetings; how to interest boys; special day programmes; how much and when should the teacher sing; song leadership in the grades, etc. 2 units.

M Tu W Th F, 4.

8. High School Course.

Mr. CHAPMAN.

An outline of courses of study and methods of presenting music in the high school; the classification and use of the voices in singing; the balance of voice parts; seating; enunciation; diction; the art of conducting unisons, duets, trios, quartettes, part songs, choruses and cantatas; the selection of material and interpretation. This course will collaborate with the courses in the History of Music and Harmony. 2 units.

M Tu W Th F, 9. 101 California Hall.

9. Musical Organizations and Exhibitions.

Mr. CHAPMAN.

The formation of School Orchestras and Glee Clubs. The orchestra, and the quality and significance of its instruments; how to utilize for ensemble the instruments available in high schools; selection of music for such orchestras; music material for Glee Clubs; public performances and programme making.

One evening during the session will be devoted to a concert to be given by the chorus, and all men and women not especially members of the classes in music, are cordially invited to attend chorus practice and participate in the concert if practicable. 2 units.

M Tu W Th F, 1. 1 Observatory.

10. The History of Music.

Mr. FOOTE.

Semi-civilized music; medieval music (Greek music—the old modes); sixteenth century music, England, Italy and the first operas; chords, the beginnings of harmony; Handel; Bach; sonata form; Haydn, Mozart; Gluck and dramatic music; Beethoven; Schubert and German song; Mendelssohn; Schumann; Liszt, Berlioz; Chopin; Brahms; Meyerbeer to Wagner; Wagner; Grieg and national color; Richard Strauss; Caesar Franck, De Bussy, etc.; American musical history; a general review; the development of the suite and concerto; Weber, Schubert and the Romantic tendency; the development of song; a description of the piano and the influence of Thalberg and Chopin; the modern composers; what music endures; our outlook in America. These lectures will be illustrated by Miss Anna Miller Wood of Boston. 2 units.

M Tu W Th F, 11. 101 California Hall.

11. Harmony, Counterpoint and Composition.

Mr. FOOTE.

An advanced course intended primarily for professional students. This will include four lectures on the art of piano playing. 2 units.

M Tu W Th F, 10. 1 Observatory.

A bulletin containing full information regarding the Summer Session, and a detailed announcement of courses in all departments will be sent on application to the Dean of the Summer Session, California Hall, Berkeley, California.



3 0112 105612318

UNIVERSITY OF CALIFORNIA BULLETINS.

A Series in the Administrative Bulletins of the University of
California.

Entered January 31, 1908, at the Post Office at Berkeley, California,
as second-class matter, under the Act of Congress
of July 16, 1894.

Issued monthly from November to March and in July, and twice a
month from April to June.